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Concerto for Organ and Chamber Orchestra

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Publication Date

2020

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**Concerto for Organ
and Chamber Orchestra**

Full Score

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PROGRAM NOTES

This composition utilizes the process of Spectral Analysis to generate its harmonic and melodic material. Consisting of various combinations of registers and pipes, five organ samples were recorded into *ProTools* software and then analyzed for their overtone content with *Spear*, spectral analysis software. By using conventional pitch-mapping procedures, the most prominent overtone structures of the samples were converted into pitch structures, which became the various types of sonorities used in the composition. In the course of the composition, these sonorities were developed via more traditional transformation techniques, borrowed from both acoustic and electronic music practice, such as transposition, inversion and retrograde, crossfading, interpolation, layering, and shading.

The form of the composition is loosely modeled on that of the traditional sonata form, though on a more complex and integrated level. Parts 1 and 2 of the work can be compared to themes 1 and 2 of the sonata form. Part 3 is a Cadenza of sorts, the majority of which features the soloist with lighter orchestral accompaniment. Part 4 combines both the development and the recapitulation parts of the sonata form: it juxtaposes as well as repeats certain portions of previous parts in a more developed and complex way. Part 5 of the work is a Coda, traditionally based on the thematic material of part (or theme) 1.

This composition also utilizes a master-tempo ($\text{♩} = 72$), which speeds up and slows down as the composition progresses. Besides the obvious advantage of practicality in performance, this master tempo gives the composition temporal coherence and flow, and serves as a connecting device between the parts and various thematic materials of the composition.

Besides the obvious thematic connections, the soloist-orchestra relationship in this composition is also portrayed via timbre. More specifically, their protagonist-antagonist relationship is portrayed through how well (or not) the timbres of both agents blend together: in passages where both organ and orchestra employ similar timbres, their relationship is positive; in passages where they employ different timbres, their relationship is negative. In order to create this blend, a very specific organ registration was chosen for most passages of the composition.

SOLOIST NOTES

1. For reasons outlined in the Program Notes, the registration of this composition has largely been pre-determined by the composer. Undoubtedly, some of the registration may not be available on some instruments, in which case the soloist may substitute registration, provided the substituting registration is close in timbre to the original one.
2. Many passages of this composition require a very aggressive, percussive, toccata-like organ-playing, which entail a lot of accented staccato playing. It is requested that the soloist exercise extra care when performing those, so as not to become sluggish. If necessary, certain substitutions in registration may be done, to make the instrument project better.
3. Part 3 of this composition features an extended technique for the organ, which simulates the effect of a *sforzando*. The part that executes this effect is notated on single-line staves above or below the passages which it enhances, and has a specific duration associated with it; some durations are longer, some are shorter. In order to execute the effect correctly, the soloist is to pull out and then back in the required stop according to the duration of the note. Thus, staccato sixteenth notes should sound much shorter than longer, tenuto ones.

CONDUCTOR NOTES

1. This score is notated in C: with the exception of octave-transposing instruments, all other instruments are notated at concert pitch.
2. With the exception of the last section, this composition features a master-tempo (see program note above), which speeds up and slows down as the composition progresses. In the event of any tempo adjustments, all other tempos should be adjusted accordingly so as not to distort the temporal logic of the composition. Special attention should be given to parts 1 and 5, where faster or slower tempos may cause the music to rush or slug.
3. Though not officially labeled as such, Part 3 of the composition should be treated as a Cadenza. Therefore, the soloist should be given as much liberty with and control over the music as possible. If possible, this part should be performed without conductor altogether, the latter only cueing the orchestra when necessary.
4. In order to achieve proper balance between the organ and the orchestra (especially in *forte* passages), it is recommended that the numbers of stings in the orchestra be significantly larger than the minimum suggested. If not possible, some adjustment in organ registration may be necessary, to avoid organ overtaking the orchestra.

INSTRUMENTATION

Flute (doubles Alto Flute and Piccolo)

Oboe (doubles English Horn)

Clarinet 1 in B-flat

Clarinet 2 in B-flat

Bassoon (with low A extension)

Horn in F

Trumpet in C

Trombone

2 Percussion

Harp

Grand piano

Solo Organ

Violin 1

Violin 2

Viola

Cello

Double Bass (with extensions or low C strings)

Percussion 1

Vibraphone

Bass Drum

Tam-Tam

Glockenspiel

Wood Block (high)

Suspended Cymbal

Claves

Percussion 2

Marimba

Bass Drum

Tam-Tam



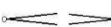



Tubular Bells

Tom-Tom (low)

* Duration: 24 minutes

LIST OF SYMBOLS

General

	Transformation from one state to another
	Phrase slur
	<i>Niente</i> : begin or end as quietly as possible
	Staccatissimo
	Short fermata
	Long fermata
<i>trem.</i>	Tremolo
<i>sim.</i>	Simile
<i>sem.</i>	Sempre
<i>solo</i>	The instrument is playing an important line and should be brought out
<i>SOLO</i>	The instrument is playing the most important line; all other lines accompany that instrument
<i>cluster</i>	The individual notes of these chords are not important as long as they are played within the given range

Winds

<i>con sord.</i>	English Horn: insert a piece of cloth inside the bell Brass: use type of mute as instructed
+	Flute, Clarinet: slap tongue Horn: stopped note

Percussion, Harp, Piano

<i>l.v.</i>	Let vibrate
+	Piano: dampen the string with one hand inside the piano, play with the other hand on the keys Percussion: dead strokes
⊕	Harp: dampen all strings

Strings

<i>s.p.</i>	Sul ponticello
<i>s.t.</i>	Sul tasto
<i>m.s.p.</i>	Molto sul ponticello
<i>m.s.t.</i>	Molto sul tasto
<i>ord.</i>	Ordinario
<i>vib.</i>	Vibrato
<i>div.</i>	Divisi
<i>ric.</i>	Richochet
<i>unis.</i>	Unison
<i>gliss.</i>	Glissando
<i>tutti</i>	All play
<i>altri</i>	The rest of the section
♯	Snap (Bartok) pizzicato

6

A. Fl. *f*

Eng. Hn. *con sord.* *p*

Cl. 1 *p*

Cl. 2 *mp* *mf*

Bsn. *solo*

Hn. *p* *p*

Tbn. *mp*

B. D. *mf*

T.-t. *p*

Solo Org.

Ped.

Vln. I *mf* *vib.* *sim.*

Vln. II *mf* *vib.* *sim.*

Vla. *v* *vib.* *sim.*

Vc. *mf* *vib.* *sim.* *con sord. non vib.*

Cb. *f* *vib.*

11

A. Fl. *solo* *f*

Eng. Hn. *p*

Cl. 1 *mf* *mf*

Cl. 2 *mf*

Bsn. *f* *mf*

Hn. *mf*

C Tpt. *solo, con sord. (straight)* *mf*

Tbn. *p*

B. D. *mp*

T.-t. *p*

Hp. *pp sem.*

Pno. *imitate harp pizz.* *pp sem.* *ped.*

Solo Org. *8' Lieblich Gedeckt solo*

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf*

Vc. *vib.* *mf* *sim.* *mf*

Cb. *sim.* *mf* *f*

16

A. Fl. *solo* *f*

Eng. Hn. *solo* *f*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. *p*

Hn. *p*

C Tpt. *solo*

Tbn. *mp*

B. D. *mf*

T.-t. *pp* *mf*

Hp. Gb G

Pno.

Solo Org. *mp* + 8' Clarinet *solo* *pp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *mf*

Vc. *mf* norm. vib.

Cb. *f* *mf*

20 **1**

A. Fl. *solo* *f*

Eng. Hn. *solo* *f*

Cl. 1 *solo* *f*

Cl. 2 *f*

Bsn. *f*

Hn. *mf*

C Tpt. *p*

Tbn. *mf*

B. D. *5* *5* To T.-t.

Hp. *3*

Pno. *3* *3* *3*

Solo Org. *mf* *solo* *pp* *3*

Ped. *+ 16' Principal 8' Octave* *pp*

Vln. I *mf* *mf* *norm. vib.*

Vln. II *mf* *norm. vib.*

Vla. *pppp* *mf*

Vc. *ff* *mf*

Cb. *norm. vib.* *ff* *mf*

25 solo

A. Fl. *mf*

Eng. Hn. *f*

Cl. 1

Cl. 2 *pppp*

Bsn.

Mar. Marimba 6 7 9 10 *f*

Hp. Gb

Pno. 5 3 5

Solo Org. + 4' Recorder, 8' salicional, Gemshorn 3

Ped. + 8' Gedeckt, 3

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *f* *f*

Cb. *mf*

31

Eng. Hn.

Cl. 1

Cl. 2

Hn.

C Tpt.

Tbn.

Hp.

Pno.

Solo Org.

Ped.

Vln. I

Vln. II

Vc.

Cb.

mf

ff

f

pp

p

f

ff

Sw { *pp*

33 2

A. Fl. *pp sem.* *poco*

Eng. Hn. *pp sem.* *poco*

Cl. 1 *pp sem.*

Cl. 2 *pp sem.* *poco*

Bsn. *pp sem.* *poco*

Hn. *pp sem.* *poco*

C Tpt. *pp sem.* *poco*

Tbn. *pp sem.* *poco*

Hp. *pp sem.*

Pno. *pp sem.*

Solo Org. Ch *p*

Vln. I 1 player *pp sem.* *pizz.* *poco*
altri

Vln. II 1 player *pp sem.* *poco*
altri

Vla. 1 player *pp sem.* *pizz.* *poco*
altri *p sem.*

Vc. div. *ff* *pizz.* *p sem.*

Cb. div. *pp sem.* *poco*

SOLO
Gr *p*

36

A. Fl.

Eng. Hn.

Cl. 1

Cl. 2

Bsn.

Hn.

Tbn.

Vib.

Hp.

Pno.

Solo Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco

pp sem.

softest mallets possible

mp

p

pizz.

arco, senza sord.

(1 player)

(altri)

(1 player)

(altri)

(1 player)

(altri)

(1 player)

(altri)

(div.)

42

A. Fl.

Eng. Hn.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Pno.

Solo Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Gr

Ch

mf

p

unis.

(div.)

(1 player)

(altri)

arco

pizz.

3

5

50

A. Fl. *f* *tr*

Eng. Hn. *f*

Cl. 1

Cl. 2

Bsn.

Hn. *mf* 3 3 5

C Tpt.

Tbn.

Vib. 3 *mf*

Mar.

Pno. † †

Ped.

Vln. II *arco* *f*

Vla. *ff*

Vc. 3 5 *f* 3

Cb. *f*

54

A. Fl. *f*

Eng. Hn.

Cl. 1 *3*

Cl. 2 *f*

Bsn. *9*

Hn. *f*

C Tpt.

Tbn.

Vib. *f*

Mar. *mf* *5* *3*

Pno.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *ff*

Vc. *ff*

58

A. Fl. *ff*

Eng. Hn. *ff*

Cl. 1

Cl. 2 *ff*

Bsn. *f*

Hn. *f*

C Tpt.

Tbn.

Vib. *f*

Mar. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *pp* *f*

Cb. *f*

← ♩ = ♩ →

60

A. Fl. *f*

Eng. Hn.

Cl. 1 *f*

Cl. 2

Bsn.

Hn. *ff*

C Tpt. *ff*

Tbn. *f*

Vib.

Mar. To Tub. B.

Solo Org. solo *mf*

Vln. I *f*

Vln. II *f*

Vla. *ff*

Vc. *f*

Cb. *f*

4 Agitated, moving forward ♩ = 144

To Fl.

62

A. Fl.

Eng. Hn. *f*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. *f*

Hn.

C Tpt.

Tbn. *senza sord.*

Vib. *f*

Tub. B. *f*

Hp. *p*
D, Cb, B, E, F#, G, Ab

Solo Org. Ch to Gr *f*

Vln. I

Vln. II (tr)

Vla. *mf*

Vc.

Cb.

To Mar.

65 Flute

Fl. *p* 3 3 3 3 *f* 3 3 3 3

Cl. 1

Cl. 2 3

Bsn.

C Tpt. solo senza sord. *p* *f*

Tbn. *gliss.* *f* *gliss.*

Vib.

Hp.

Pno. *p*

Solo Org.

Ped. 3 *mf*

Vln. I *f*

Vln. II *f*

Vla.

Vc. *mf*

Detailed description of the musical score: This page of a musical score, numbered 23, features 15 staves for various instruments. The Flute (Fl.) part begins at measure 65 with a series of triplets, starting piano (*p*) and becoming fortissimo (*f*) in the final measure. The Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2) parts are mostly sustained notes with some triplet markings. The Bassoon (Bsn.) part has a triplet in the final measure. The Trumpet (C Tpt.) part is marked 'solo senza sord.' and transitions from piano (*p*) to fortissimo (*f*). The Trombone (Tbn.) part includes glissando markings and a fortissimo (*f*) dynamic. The Vibraphone (Vib.) part has a rhythmic pattern in the final measure. The Harp (Hp.) part has a rhythmic pattern in the first measure. The Piano (Pno.) part has a rhythmic pattern in the final measure, marked piano (*p*). The Solo Organ part has sustained notes. The Pedal part has a triplet marked mezzo-forte (*mf*). The Violin I (Vln. I) part is marked fortissimo (*f*). The Violin II (Vln. II) part is marked fortissimo (*f*). The Viola (Vla.) and Cello (Vc.) parts have sustained notes, with the Cello marked mezzo-forte (*mf*).

68

Fl. *p* *f* *p*

Ob. *f cant.*

Cl. 1 *f cant.*

Cl. 2

Bsn. *f*

Hn. *f* senza sord.

C Tpt.

Tbn. *p*

Vib. *sim.* *mf*

Hp. *F* *p*

Pno.

Ped. *mp*

Vln. I *ord.* *s.p.* *ord.* *sim.* *p* *f* *p*

Vln. II

Vc. *ff*

Cb. *ff*

74

Fl. *ff* solo 3

Ob. *p* 3 *mf* 3

Cl. 1 *p* 3 *mf* 3

Cl. 2 3

Bsn. *ff* solo 3

Hn. *f* 7

Tbn. *f*

Vib. *f* sim.

Mar. 3 3 3 3

Hp. *p* Gb 6 6 6 6

Pno.

Solo Org. 3 3

Ped.

Vln. I *f*

Vln. II *f*

Vc. *ff*

Cb. *ff* pizz.

This musical score page, numbered 27, covers measures 77, 78, and 79. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 77 has a trill marked with a '3' and a 'b' below it. Measure 79 features a solo passage marked *ff*.
- Oboe (Ob.):** Measures 77-78 contain trills marked with a '3'. Dynamics range from *p* to *mf*. Measure 79 has a solo passage marked *ff*.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 has a trill marked with a '3' in measure 78. Cl. 2 has a trill marked with a '3' in measure 77 and a quintuplet marked with a '5' in measure 78. Measure 79 has a trill marked with a '3'.
- Bassoon (Bsn.):** Measure 77 has a trill marked with a '3' and a 'b' below it. Measure 78 has a trill marked with a '3'.
- Horn (Hn.):** Measure 77 has a trill marked with a '3' and a 'b' below it. Measure 78 has a trill marked with a '3' and a 'solo' marking above it.
- Trumpet (C Tpt.):** Measure 78 has a trill marked with a '3' and a 'solo' marking above it, with a dynamic of *ff*.
- Tuba (Tbn.):** Measure 79 has a trill marked with a '3' and a dynamic of *mf*.
- Vibraphone (Vib.):** Measure 79 has a complex rhythmic pattern with a dynamic of *f*.
- Maracas (Mar.):** Measure 79 has a rhythmic pattern with a dynamic of *f*.
- Harp (Hp.):** Measures 77-79 feature a continuous sixteenth-note pattern with a dynamic of *f*.
- Pedal (Ped.):** Measure 79 has a trill marked with a '3' and a dynamic of *mf*.
- Violins (Vln. I, Vln. II):** Vln. I has a trill marked with a '3' and a dynamic of *f*. Vln. II has a trill marked with a '3' and a dynamic of *ff*.
- Viola (Vla.):** Measure 79 has a trill marked with a '3' and a dynamic of *p*.
- Violoncello (Vc.):** Measure 79 has a trill marked with a '3' and a dynamic of *ff*. A '1st desk' marking is present above the staff.

80

Fl. *mf* 3 3 3 3

Ob. *p* 3 3 3 3

Cl. 1 *ff* 3

Cl. 2

Tbn. *ff*

Vib.

Mar. *sim.* 3 3 3 3 *mf*

Hp.

Pno.

Solo Org. + Sw to Gr *f cantabile* 3

Ped.

Vln. I *solo* *f cantabile* *f* *altri*

Vln. II *f* 3

Vla. *f* 3 *p* 3

Vc. *solo* *f cantabile* *altri* *ff*

Cb.

5

83

Fl. *p* 3 *mf* 3 *p sim.* 3 *f* 3 *ff* 3 *p* 3

Ob. *p* 3 *mf* 3 *p sim.* 3

Cl. 1 *p* 3 *ff* 3

Cl. 2 *p* 3 *pp* 3 *mf* 3 *ff* 3 *mf* 3

Bsn. *ff*

Hn. *p* 3 *ff*

C Tpt. *ff*

Tbn. *ff*

Vib. *sim.* *f*

Mar. *To B. D.* *Bass Drum* *ff*

Hp. *G, F#* *(D, Cb, B, E, F#, G, Ab)* *sim.* 6

Pno.

Ped. *p*

Vln. I *p* *ff* 5 5 5 5 5 5 5 5

Vln. II *p* *ff* 3 3

Vla. *ff* 3

Vc. *ff*

Cb. *ff*

86

Fl. *f* *solo*

Ob. *ff*

Cl. 1

Cl. 2

Bsn. *ff*

C Tpt. *f* *solo*

Tbn. *f*

Vib. *mf*

B. D. *To Mar.* *Marimba*

Hp. *p* *mf*

Pno. *f* *solo*

Ped.

Vln. I

Vln. II *ff* *pp*

Vla. *ff*

Vc. *ff*

Cb. *ff*

95

Fl. *ff*

Ob. *p* *mf* *f* *mf*

Cl. 1 *ff*

Cl. 2 *f* *mf*

Bsn. *ff* *ff*

Hn. *ff*

C Tpt. *p* *f* *p*

Tbn. *ff*

Vib. *f*

Mar. *f*

Harp *mf*

Pno.

Solo Org. Ch (op) Gr

Ped.

Vln. I *ff*

Vln. II *ff* *p* *ff*

Vla. *ff*

Vc.

Cb.

101

Fl. *p* *ff* *p*

Ob. *ff* *ff* 5 5 5 5

Cl. 1 *ff*

Cl. 2 *ff* *p*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff* 3 3

Tbn. *ff*

Vib. *f* *p*

Mar. *f* *f*

Harp: Db, Cb, B, Eb, F#, G, Ab gliss. *ff*

Pno. 6 6 6 6 6 6 6 6

Vln. I

Vc. *ff*

6 Playfull, light (♩ = 144)

104

Fl. *ff* *p*

Ob. *p*

Cl. 1 *p* *ff* *p*

Cl. 2 *f* *p*

C Tpt.

Vib. *p* *mf*

Mar. *pp* *mp*

Hp. *p* gliss. sem.

Pno. *mf* *p*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

106

Fl. *p* *ff* *p* *ff*

Ob. *ff* *p* *ff*

Cl. 1 *p* *ff* *p* *ff*

Cl. 2 *ff* *p* *ff*

Bsn. *p* *ff* *p* *ff*

Vib. *mf* *p* *pp*

Mar. *f* *mp* *pp*

Hp. *p*

Pno. *p*

Solo Org. Sw { *mp*

Ped.

Vln. I

Vln. II *p*

Vla.

Vc. *p*

Cb.

108

Fl.

Ob. *p*

Cl. 1

Cl. 2 *p*

Bsn.

Hn.

C Tpt.

Tbn.

Vib. *p*

Mar. *pp* *mf*

Hp. *p*

Solo Org. Gr. *mf*

Vln. I *f* solo

Vln. II *f* solo

Vla. *f* sola

Vc. *f* solo

Cb. *f* solo pizz.

110

Fl. *p* *ff*

Ob. *ff* *p* *ff*

Cl. 1 *p* *ff*

Cl. 2 *ff* *p* *ff*

Bsn. *p* *ff*

Hn. *f*

C Tpt. *f* senza sord.

Tbn. *f*

Vib. *f* *p*

Mar. *f*

Harp. *p* l.v.

Pno. *f*

Solo Org. *mf*

Vln. I *f* pizz. tutti

Vln. II *f* pizz. tutti

Vla. *f* pizz. tutti

Vc. *f* pizz. tutti

Cb. *f* tutti

112

Fl.

Ob. *p*

Cl. 1

Cl. 2 *p*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Vib. *f*

Mar. *f*

Hp. *mf*

Pno. *p* *ff* solo

Solo Org.

Ped.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb.

114

Fl. *ff*³ *ff*

Ob. *ff* *p* *ff*

Cl. 1 *ff*³ 3 3 3

Cl. 2 *ff*³ 3 3 3

Bsn. *ff*³ 3 3 3

Hn. *mf*

C Tpt. con sord. (harmon)

Tbn. *ff*

Vib. *p*

Mar. *p*

Hp. *p*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

116

Fl. *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *ff*

Hn.

C Tpt. *ff* *pp*

Tbn. *ff*

Vib. *f*

Mar. *f*

Hp.

Pno. *p* *f*

Solo Org. *mf*

Ped. *mf*

Vc.

118

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Mar.

Hp.

Pno.

Solo Org.

Ped.

To B. D.

p

mf

ff

ff

p 3 6 6 *ff*

3 6 6

3

120

Fl. *ff* ³ *mf* *ff*

Ob. *ff* ³ *p* *ff* *ff*

Cl. 1 *ff* ³ *mf* *f*

Cl. 2 *ff* ³ *p* *f*

Bsn. *ff* ³ *p sub.*

Hn. *mf*

C Tpt.

Tbn.

B. D. Bass Drum

Mar. *p*

Hp. *ff*

Pno. *p* ³ *p* ⁶ *ff*

Solo Org. *p*

Vln. I arco div. *ff* *pizz. unis.*

Vln. II *ff* *f*

Vla. *ff* *mf*

Vc. *ff* *p*

Cb. arco div.

122 **7** Explosive! ♩ = 144

Fl. *ff*³ *sem.* *p* *ff*

Ob. *ff*³ *sem.*

Cl. 1 *ff*³ *sem.*

Cl. 2 *ff*³ *sem.*

Bsn. *ff*³ *sem.*

Hn. *p* *ff*

C Tpt. *p*

Tbn. *ff*

B. D. *ff* *p* *ff* *p* *ff* *p*

Mar. *fff* *ff*

Hp. *p* gliss.

Solo Org. *ff* *f*

Ped. *ff*

Vln. I *fff* *ff*

Vln. II arco div.

Vla. arco div. *ff*

Vc. arco div. *ff* pizz. unis.

Cb. *ff*

Sw (op): all foundations, reeds, Mix III
 Gr: all foundations, reeds, Twelfth, Fifteenth,
 Sw to Gr, Cr to Gr
 Ch (op): all foundations, reeds, Mix II
 P: all foundations, reeds

125

Fl. *p* *ff*

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. *p*

C Tpt. *ff* *p*

Tbn. *p* *ff*

B. D. *ff* *p* *fff*

Hp.

Pno. *ff*

Solo Org. *f* - Mixtures

Ped.

Vln. I arco div. *ff*

Vln. II *ff* pizz. unis. *ff*

Vla. *ff*

Vc. *ff*

Cb.

129

Fl. *ff*

Ob. *f* 3 3 3 3 *p*

Cl. 1 *ff* 3

Cl. 2 *ff* 3

Bsn. *p* *ff* 3 *p* 3 3 3 3

Hn. *p* *ff*

C Tpt. *p* *p*

Tbn. *ff* 3 3 *p*

Vibraphone ord. *ff*

Vib. Glockenspiel *ff*

Mar. ord. *ff*

Hp.

Pno. *ff* 6 6

Solo Org. *mf* 3 3 3 3 - Reeds *p*

Ped. *mf*

Vln. I

Vln. II arco div. *ff*

Vla. *ff*

131

Ob. *p* 3 3 3 3

Cl. 2 *p* *ff* *p*

Bsn. *f* 3 3 3 3 *p*

Hn. *p* con sord. *p*

C Tpt. *f* *p*

Tbn. *p* 3 3 3 3 *f*

Hp.

Pno. *f* 8^{va}

Solo Org. *p*

Ped. *p*

Vln. I *ff*

Vc.

Cb. div. 8 *ppp* *ff*

133

Fl. *ff* 3

Ob. *ff* 3 *p*

Cl. 1 *ff*

Cl. 2 *ff* 3

Bsn. *ff*

Hn. *mf* *p*

C Tpt. *p* *f* senza sord.

Tbn. *p* 3

Vib. *mp*

Hp.

Pno. *ff* 3

Solo Org. *pp*

Ped.

Vln. I *ff* pizz. unis.

Vln. II *ff* pizz. unis. arco div.

Vla. *ff*

Vc. *f*

137

Fl. *f* *ff*

Ob. *f*

Cl. 1 *f*

Cl. 2

Bsn. *f*

Hn.

C Tpt. *f* *p*

Tbn. *f*

Hp.

Pno. *f* 3

Ped. *pp*

Vla. arco div.

Vc. *f*

Cb. *f*

141

Fl. *solo*

Ob. *ff*

Cl. 1 *f*

Cl. 2 *solo*

Bsn. *f*

Hn.

C Tpt. *p*

Vib. *p sem.*

Mar. *p sem.*

Hrp.

Pno. *p*, *mp*, *pp*, *pp sem.*

Ped. *ff*

Vln. I *f*

Vla.

Cb. *f*

143

Fl. *ff*

Ob.

Cl. 1 *solo*

Cl. 2 *ff*

Bsn.

Hn. senza sord. solo

C Tpt. con sord. (harmon) to the end *f*

Tbn. *ff*

Vib.

Mar.

Hp.

Pno. *pp*

Vln. II

Vla. *f*

Vc. *f*

148 solo

Fl. *ff*

Cl. 1 *mf*

Cl. 2 *ff*

Bsn.

Hn. solo *f*

C Tpt. solo

Tbn. *f* con sord. solo

Vib. *pp*

Mar. *pp*

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

152

Fl. *solo* *f*

Ob. *solo* *f* 3

Cl. 1 *mf* *solo* 3

Cl. 2 *solo* *f* 3

Bsn. *mf*

Hn. *mf* 3

C Tpt. *f* *mf* 3

Tbn. *f*

Vib.

Mar.

Pno.

Vln. I *f* *con sord. to the end*

Vln. II *con sord. to the end*

Vla. *f* *f*

Vc. *f*

Cb. *f*

166

Fl. *f*

Ob. *f*

Cl. 1 *ff*

Cl. 2 *f*

Bsn. *f*

Hn. *senza sord.*
3

C Tpt. *ff*

Tbn. *f*

Vib. *mf*

Hp. *mf*

Solo Org. 3

Vln. I *f*
pizz. *p* *mf*

Vln. II *ff* arco *tr* *ff* *f*

Vla. *ff* *tr*

Vc. *ff* *tr* *1 solo* *altri* *pizz.* *p* *f*

Cb. *f*

173

Fl. *f*

Ob.

Cl. 1

Cl. 2 *ff* *f*

Bsn. *ff* *pp*

Hn. con sord. *mf*

C Tpt. *f*

Tbn. *mf*

Vib. *mf*

Hp. *mf*

Solo Org. Ch: + 16' Bourdon *ppp*

Vln. I *pp non cresc.*

Vln. II *f* *f*

Vla. *f*

Vc. ord. s.p. ord. *f* *pp non cresc.*

Cb. *ff*

10

176

This page of a musical score contains measures 176 through 180. The instruments and their parts are as follows:

- Fl.:** Measures 176-177 have a whole note chord marked *f*. Measure 178 has a quarter rest. Measure 179 has a whole note chord. Measure 180 has a whole note chord.
- Ob.:** Measures 176-177 have a whole note chord marked *f*. Measure 178 has a quarter rest. Measure 179 has a whole note chord. Measure 180 has a whole note chord.
- Cl. 1:** Measures 176-177 have a whole note chord marked *f*. Measure 178 has a quarter rest. Measure 179 has a whole note chord marked *mf*. Measure 180 has a whole note chord marked *mf*.
- Cl. 2:** Measures 176-177 have a whole note chord marked *f*. Measure 178 has a quarter rest. Measure 179 has a whole note chord marked *mf*. Measure 180 has a whole note chord marked *mf*.
- Bsn.:** Measures 176-177 have a quarter rest. Measure 178 has a whole note chord. Measure 179 has a whole note chord marked *mf*. Measure 180 has a whole note chord marked *mf*.
- Hn.:** Measures 176-177 have a whole note chord. Measure 178 has a whole note chord. Measure 179 has a whole note chord. Measure 180 has a whole note chord.
- C Tpt.:** Measures 176-177 have a quarter rest. Measure 178 has a whole note chord. Measure 179 has a whole note chord. Measure 180 has a whole note chord.
- Tbn.:** Measures 176-177 have a whole note chord. Measure 178 has a whole note chord marked *mf*. Measure 179 has a whole note chord marked *mf*. Measure 180 has a whole note chord marked *mf*.
- Solo Org.:** The Chorus part has a triplet of eighth notes in measure 176, followed by a whole note chord marked *ff* in measure 177. The Organ part has a whole note chord marked *ppp* in measure 180.
- Vln. I:** Measures 176-177 have a whole note chord. Measure 178 has a quarter rest. Measure 179 has a whole note chord marked *f*. Measure 180 has a whole note chord marked *f*.
- Vln. II:** Measures 176-177 have a whole note chord marked *f*. Measure 178 has a quarter rest. Measure 179 has a whole note chord marked *f*. Measure 180 has a whole note chord marked *f*.
- Vla.:** Measures 176-177 have a whole note chord. Measure 178 has a whole note chord marked *f*. Measure 179 has a whole note chord marked *f*. Measure 180 has a whole note chord marked *f*.
- Vc.:** Measures 176-177 have a whole note chord marked *f*. Measure 178 has a whole note chord marked *f*. Measure 179 has a whole note chord marked *f*. Measure 180 has a whole note chord marked *f*.
- Cb.:** Measures 176-177 have a whole note chord. Measure 178 has a whole note chord. Measure 179 has a whole note chord. Measure 180 has a whole note chord marked *ff*.

11

187

Fl.

Ob.

Cl. 1

Cl. 2

Solo Org.

Vln. I

Vln. II

Vla.

pp

mf

solo

pp

arco

p³

pp

pizz.

p

sul pont.

mf

pizz.

p

192

Fl.

Ob.

Pno.

Solo Org.

Vln. I

Vln. II

Vla.

solo

ppp

pp

ppp

pp

arco

p³

arco

mf

← ♩ = ♩ →

202

Fl. *pp* *f*

Ob. *pp* *f*

Cl. 1 *pp* *f*

Cl. 2 *pp*

Bsn. *pp* *f*

Hn. *pp* *f*

C Tpt. *pp* *f*

Tbn. *pp* *f*

Vib. *p*

Mar. *f*

Hp. D, C, Bb, E, F, G, A *p* *f*

Pno. *p* *f* *p* *f*

Solo Org.

Ped.

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *f* *pizz.* *arco* *p* *f* *arco* *pizz.* *arco* *p*

Vc. *pp* *f* *pp*

Cb. *f* *pp*

205

Fl. *pp* *f*

Ob. *f*

Cl. 1 *pp* *f*

Cl. 2 *f* *pp*

Bsn. *pp* *f*

Hn. *pp* *f*

C Tpt. *pp* *f*

Tbn. *pp* *f*

Mar. *f* *8va*

Hp. *p* *f* *p*

Pno. *pp* *f* *p*

Solo Org. *p* (open)

Ped.

Vln. I *pp* *f* *pp* *f* *pp* *f*

Vln. II *pp* *f* *pp* *f* *pp* *f* *pizz.*

Vla. *f* *pizz.* *arco*

Vc. *f* *pp* *f* *pizz.*

Cb. *f* *pp* *f* *pp*

13

208

Fl. *pp* *ff* *p sub.*

Ob. *pp* *ff* *p* *f* *p* *f* *p* *f*

Cl. 1 *pp* *ff* *p* *f* *p* *f* *p* *f*

Cl. 2 *ff* *p* *f* *p* *f* *p* *f*

Bsn. *pp* *ff* *p* *ff* *p*

Hn. *pp* *ff*

C Tpt. *pp* *ff*

Tbn. *pp* *ff*

Mar. *ff* *f* *8va*

Hp. *p* *8va*

Pno. *p* *pp* *f*

Solo Org. *p* *f* *Gr*

Ped. *ff* *+ 4' Super Octave*

Vln. I *pp* *f* *pp* *ff* *p*

Vln. II *pp* *f* *pp* *ff* *p* *f* *p* *f*

Vla. arco pizz. arco *p* *ff* *f* arco pizz. arco

Vc. arco *pp* *ff* *p* *f*

Cb. *ff* *p* *f* *p*

211

Fl. *p* *f* *p* *f*

Ob. *p* *f* *p* *f*

Cl. 1 *p* *f* *p* *f*

Cl. 2 *p* *f* *p* *f*

Bsn. *f* *p* *f*

Hn. *p* *f*

C Tpt. *p* *f*

Tbn. *p* *f*

Vib. *ff* *f* *8va*

Mar. *8va*

Hp. *8va*

Pno. *b*

Solo Org.

Ped.

Vln. I *f*

Vln. II *p* *f* *pizz.* *arco* *p* *f* *pizz.*

Vla. *p* *f*

Vc. *p* *f*

Cb. *f* *p* *f* *p*

214

Fl. *p* *f* *p* *f* *p* *f* *p* *f*

Ob. *p* *f* *p* *f* *p* *f* *p* *f*

Cl. 1 *p* *f* *p* *f* *p* *f* *p* *f*

Cl. 2 *p* *f* *p* *f* *p* *f* *p* *f*

Bsn. *p* *f* *p*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Vib.

Mar. *f* *p* *f*

Hp. *f* *p* *f*

Pno. *ff* *p*

Solo Org.

Ped.

Vln. I *p* *f* *p* *f* *f*

Vln. II *p* *f*

Vla. *arco*

Vc. *p* *f* *p* *f*

Cb. *f*

14

217

FL. *p* *f* *p* *ff* *f* 3 3 3

Ob. *p* *f* *p* *ff* *f* 3 3 3

Cl. 1 *p* *f* *p* *ff* *f* 3 3 3

Cl. 2 *p* *f* *p* *ff* *f* 3 3 3

Bsn. *ff* *f* *mf*

Hn. *ff* *mf* *ff* *mf* *ff*

C Tpt. *ff* *mf* *ff* *mf* *ff*

Tbn. *ff* *mf* *ff* *mf* *ff*

Vib.

Mar. *8^{va}*

Hp. *ff* *p* *8^{va}*

Pno. *p* *ff* *p* *8^{va}*

Solo Org. *Gr: +4' Octave, 2' Fifteenth*

Ped. *+ Mixture IV*

Vln. I *p* *ff* *mf* *ff* *mf* *ff*

Vln. II *p* *ff* *mf* *ff* *mf* *ff*

Vla. *p* *ff* *pizz.*

Vc. *p* *ff* *mf* *ff* *mf* *ff*

Cb. *p* *ff* *mf* *ff* *mf* *ff*

220

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Mar.

Hp.

Pno.

Solo Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *mf* *ff* *mf* *ff* *p*

mf < ff *mf < ff* *mf < ff* *p*

mf < ff *mf < ff* *mf < ff* *p*

8va *8va* *8va* *8va*

p *ff* *p*

arco *mf* *ff* *mf < ff* *mf < ff* *mf < ff* *mf < ff*

mf < ff *mf < ff* *f* *pizz.* *f*

mf *ff* *p*

223 15

Fl. *p* *f*

Ob. *p* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Bsn. *f* *p*

Hn. *f* *p*

C Tpt. *f* *p*

Tbn. *f* *p*

Vib. *p*

Mar. *p*

Harp. *p*

Pno. *p*

Solo Org. Ch (op) *p*

Ped. *p*

Vln. I *f*

Vln. II *p* *ff* *p* *f* *p* *f*

Vla. *f* *f* *f*

Vc. *f*

Cb. *f* *p*

226

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Mar.

Hp.

Pno.

Solo Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

pizz.

arco

8va

229

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Mar.

Hp.

Pno.

Solo Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *ff* *mp*

p *ff* *mp*

p *ff* *mp*

p *ff* *mp*

ff *mp*

ff

To W.B.

f

Gr: + 2 2/3 Twelfth, 1 3/5 Seventeenth solo

Gr until 22

+ 16' Sub Bass

p *ff* *p* *f*

p *ff* *p* *f*

p *ff* *p* *f*

ff

p *ff*

ff

arco

arco

232

Fl. *ff* *mp*³

Ob. *ff* *mp*³

Cl. 1 *ff* *mp*

Cl. 2 *ff* *mp*

Bsn. *ff* *mp*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Mar. *ff*

Hp. *f*

Pno. *ff* *mf*

Solo Org.

Ped.

Vln. I *p* *div.* *8va*

Vln. II *p* *f* *p* *f* *p* *f* *p*

Vla. *p* *f* *p* *f* *p* *f* *p*

Vc. *p* *f*

Cb. *p* *f*

235

Fl. *ff*

Ob. *ff* *ff*

Cl. 1 *ff* *ff*

Cl. 2 *ff* *ff*

Bsn. *ff* *ff*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Mar. *ff* *3*

Pno. *mf*

Solo Org.

Ped. *f*

Vln. I *f* *p*

Vln. II *f* *p* *f*

Vla. *f* *p* *f* *p*

Vc. *ff* *div.* *p* *f* *p*

Cb. *ff* *div.* *p* *f* *p*

17

238

Fl. *mp* *p* *ff* *p*

Ob. *mp* *p* *ff* *p* *ff*

Cl. 1 *mp* *p* *ff* *p* *ff*

Cl. 2 *mp* *p* *ff* *p*

Bsn. *mp* *p* *ff* *p*

Hn. *ff* *p* *ff*

C Tpt. *ff* *p* *ff*

Tbn. *ff*

Vib. *f* Wood Block

Mar. *f*

Hp. *p* Gb

Pno. *mf* 8^{va}

Solo Org. *mf* Gr: + Mixture IV, Sw to Gr Sw (op)

Ped. + 16 Trombone

Vln. I *ff* *f* *pizz.* *arco* *3*

Vln. II *p* *ff* *f* *pizz.* *arco*

Vla. *ff* *f* *3* *ff*

Vc. *ff* *p*

Cb. *ff* *f* *unis* *div.* *p*

241

Fl. *ff* *p* *ff* *p*

Ob. *p* *ff* *p*

Cl. 1 *> p* *ff* *p*

Cl. 2 *p* *ff* *p*

Bsn. *ff* *p*

Hn. *p* *ff* *p* *ff* *p* *ff*

C Tpt. *p* *ff* *p* *ff* *p* *ff*

Tbn. *p* *ff* *p*

W.B.

Hp.

Pno.

Solo Org.

Ped.

Vln. I *f*

Vln. II *pizz.* *arco* *ff* *pizz.*

Vla. *pizz.* *arco* *3*

Vc. *ff* *p* *ff*

Cb. *ff* *p* *f* *unis.* *div.* *p*

244 18

Fl. *p* *ff* *mf*

Ob. *ff* *mf* *ff*

Cl. 1 *ff* *mf* *ff*

Cl. 2 *ff* *mf*

Bsn. *ff*

Hn. *p* *ff* *p*

C Tpt. *p*

Tbn. *p* *ff*

W.B. *To Vib.*

Mar. *f* *p* *ff* *f*

Hp. *p*

Pno. *mf*

Solo Org.

Ped.

Vln. I *arco* *ff* *p*

Vln. II *pizz.* *f* *arco* *pizz.*

Vla. *ff* *mf* *ff* *mf*

Vc. *p* *ff* *p* *f*

Cb. *ff* *p* *f*

247

Fl. *ff* *mf* *ff* *mf*

Ob. *ff* *mf* *ff* *pp*

Cl. 1 *ff* *mf*

Cl. 2 *ff* *mf*

Bsn. *f* *p*

Hn. *f* *p*

C Tpt. *f* *p*

Tbn. *p* *f*

Mar. *p*

Hp.

Pno. *3*

Vln. I

Vln. II *arco* *pizz.* *arco* *f* *arco* *pizz.* *arco* *f*

Vla. *pizz.* *arco* *ff* *mf* *ff* *mp* *3* *3* *3*

Vc. *p* *f* *p*

Cb. *p* *f*

253

Fl. *ff* *ff* *ff* *p*

Ob. *ff* *ff* *ff* *p*

Cl. 1 *f* *f* *f* *f*

Cl. 2 *f* *f* *f* *f*

Bsn. *f* *f* *f* *p* *ff*

Hn. *f* *p* *ff*

C Tpt. *f* *p* *ff*

Tbn. *f* *p* *ff*

Vib. *f* *f* *f* *f*

Mar. *f* *f* *f* *f*

Hp. *f* *f* *f* *f* *B*

Pno. *f* *f* *f* *f*

Ped. *f* *f* *f* *f* + 8' Gedeckt

Vln. I *p* *f* *pizz.* *arco* *p* *f* *pizz.* *arco* *p* *f* *arco* *p* *ff*

Vln. II *p* *f* *pizz.* *arco* *p* *f* *pizz.* *arco* *p* *f* *arco* *p* *ff*

Vla. *f* *f* *f* *f*

Vc. *f* *pizz.* *arco* *ff* *ff* *ff* *ff*

Cb. *f* *pizz.* *arco* *ff* *ff* *ff* *ff*

20

256

Fl. *f* *p* 3

Ob. *f* *p* 3

Cl. 1 *p* *f* *p*

Cl. 2 *p* *f* *p*

Bsn. *f*

Hn. *p*

C Tpt.

Tbn. *p*

Vib. To Cym.

Mar. *8va*

Hp. *8va*

Pno. *8va*

Ped.

Vln. I *arco* *p*

Vln. II *pizz.* *f* *arco* 3 *pizz.*

Vla. *pizz.* *f* *arco* *f* *pizz.* *arco* *p*

Vc. *p* *f* *pizz.* *arco* 3

Cb. *p* *f* *pizz.*

259 21

Fl. *f* *f* *f*

Ob. *f* *f* *f*

Cl. 1 *f* *f* *f*

Cl. 2 *f* *f* *f*

Bsn. *f* *ff* *f*

Hn. *ff*

C Tpt.

Tbn. *ff*

Cym. Cymbals *ff* To Vib. Vibraphone *f*

Mar. *f*

Hp. Eb, D *f*

Pno. *f*

Solo Org. Sw: + 16' Bourdon, 8' Diapason, 4' Octave Solo *f*

Ped. + 8' Trumpet

Vln. I *mf* *ff* *mf* *ff*
arco

Vln. II *mf* *ff* *mf* *ff*
pizz.

Vla. *ff*

Vc. *p* *ff*

Cb. *p* *ff*

265

Fl. *ff* *p* *ff* *p*

Ob. *ff* *p* *ff* *p*

Cl. 1 *ff* *p*

Cl. 2 *ff* *p*

Bsn. *mf* *ff* *p* *ff* *p*

Hn. *p* *ff*

C Tpt. *mf* *p* *ff*

Tbn. *p*

Vib. *To Clv.* *p*

Mar. *To B. D.* *ff*

Hp.

Pno.

Solo Org. *p sub.*

Ped.

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *mf* *ff* *mf* *ff* *mf* *ff* *pizz.* *arco* *p*

Vc. *mf* *ff* *mf* *ff* *mf* *ff* *p*

Cb. *mf* *ff* *mf* *ff* *mf* *ff* *pizz.*

268

Fl. *mf* *p* *mf* *p*

Ob. *mf* *p* *mf* *p*

Cl. 1 *mf* *p* *mf* *p*

Cl. 2 *mf* *p* *mf* *p*

Bsn. *mf* *p* *mf* *p*

Hn. *p* 3

C Tpt. *p*

Tbn. 3

Clv. 3

Hp.

Pno. 8va

Solo Org.

Ped.

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *f* *p* *mf* *ff*

Vc. *f* *p* *mf*

Cb. *p* *f* *p* *mf*

Detailed description: This page of a musical score, numbered 268, contains 18 staves. The top section (measures 268-270) features woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn (Hn.), Cor Anglais (C Tpt.), and Trombone (Tbn.). The middle section (measures 270-272) includes the Clarinet in C (Clv.), Harp (Hp.), Piano (Pno.), and Solo Organ (Solo Org.). The bottom section (measures 272-274) features strings: Pedal (Ped.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 2/4 time, with a key signature of one flat. Dynamics include *mf*, *p*, *f*, and *ff*. Performance markings include accents, slurs, and a triplet of eighth notes in the Horn and Trombone parts.

23

solo

271

Fl. *f* *ff*

Ob. *f* *f* *f*

Cl. 1 *f* *p* *f* *f* *p*

Cl. 2 *f* *p* *f* *f* *p*

Bsn. *f* *p* *f* *f* *p*

Hn. *p*

C Tpt. *f* *p*

Tbn. *f* *p*

Clv. To B. D.

B. D. To Mar. Marimba

Hp. *Bb* *8va* *G#*

Pno. *f sem.*

Solo Org. *Gr* *f sem.* Sw: +8 Borudon, 8' Viola

Ped. + 4' Clarion

Vln. I *mf* *ff* *p* *f* *p*

Vln. II *mf* *ff* *mf* *p* *f*

Vla. *mf* *pizz.* *ff*

Vc. *ff* *mf*

Cb. *ff* *mf*

274

Fl. *f* *p* *f* *p* *f* *p*

Ob. *f* *f* *f* *f* *f* *f*

Cl. 1 *f* *p* *f* *p* *f* *p*

Cl. 2 *f* *p* *f* *p* *f* *p*

Bsn. *f* *p* *f* *p* *f* *p*

Hn. *f* *p* *p*

C Tpt. *p* *f*

Tbn. *p* *f* *p*

Mar. *8va* *8va* *8va*

Hp. *8va* *8va*

Pno. *8va*

Solo Org.

Ped.

Vln. I *p* *f* *p* *f* *p*

Vln. II *p* *p* *f* *p* *f*

Vla.

Vc. *div.* *p* *arco div.*

Cb. *p*

277

Fl. *p*

Ob. *p* *f* *p* *ff*

Cl. 1 *f* *p* *ff*

Cl. 2 *p* *ff*

Bsn. *p* *ff*

Hn. *f* *p*

C Tpt. *p*

Tbn. *f*

Mar.

Hp. Db *8va*

Pno.

Solo Org.

Ped.

Vln. I *8va* *f* *p*

Vln. II *p* *f*

Vla.

Vc. *ff* *p*

Cb. *ff* unis. *p* *ff*

Detailed description: This page of a musical score, numbered 277, contains 15 staves for various instruments. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Mellophone (Mar.), Harp (Hp.), Piano (Pno.), Solo Organ (Solo Org.), Pedal (Ped.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 2/4 time and features dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). It includes various musical notations like slurs, accents, and dynamic hairpins. A 'unis.' (unison) instruction is present for the Contrabass part. The page number '277' is located at the top left.

280

Fl. *ff* *p* *ff*

Ob. *p*

Cl. 1 *p*

Cl. 2 *ff* *p*

Bsn. *p*

Hn. *p*

C Tpt. *f* *p*

Tbn. *p*

B. D. Bass Drum *p*

Mar. *p*

Hp. C#, D *p*

Pno.

Solo Org.

Ped. + 32' Contra Trombone *p*

Vln. I *f* *p* *p*

Vln. II *p* *f* *p*

Vla.

Vc. *f*

Cb. *p*

283

Fl. *ff* *p sub.* *ff*

Ob. *ff* *p* *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *ff* *p* *ff*

Hn. *ff* *p*

C Tpt. *ff* *p*

Tbn. *ff*

B. D. *ff* *p*

Mar. *ff* 3

Hp. E

Pno.

Solo Org.

Ped.

Vln. I *ff* *p* *f*

Vln. II *f* *p*

Vla. *arco* *p* *f*

Vc. *p*

Cb. *ff*

286

Fl. *p* *f*

Ob. *p*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff* *p*

Bsn. *p*

Hn. *p*

C Tpt. *p*

Tbn. *pp*

B. D.

Mar. *ff sem.*

Hp. *ff sem.* 8^{va}

Pno. *ff sem.*

Solo Org. *ff sem.*

Ped.

Vln. I *p* *f*

Vln. II *f* *p*

Vla. *p* arco *p*

Vc. *p*

Cb. *p*

Sw: + 8' Oboe, 8' Voix Celeste

289

Fl. *p* *ff*

Ob. *ff* *p*

Cl. 1 *p* *ff* *p*

Cl. 2 *ff*

Bsn. *ff* *p* *ff*

Hn. *ff* *p*

C Tpt. *ff*

Tbn. *ff* *p*

B. D. *ff* *p*

Mar. *ff*

Hp. *D#* *G, Ab*

Pno.

Solo Org.

Ped.

Vln. I *p*

Vln. II *ff*

Vla. *f*

Vc. *f*

Cb. *ff*

292

Fl. *p* *ff*

Ob. *ff* *ff*

Cl. 1 *ff* *ff* *p*

Cl. 2 *p*

Bsn. *p*

Hn. *ff*

C Tpt. *p* *ff*

Tbn. *ff*

B. D. *ff* *p* *ff*

Mar. *v*

Hp. *v*

Pno. *v*

Solo Org. *v*

Ped. *v*

Vln. I *v* *ff*

Vln. II *p* *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff*

295

Fl. *p*

Ob. *p* *ff*

Cl. 1 *ff* *p*

Cl. 2 *ff* *p*

Bsn. *ff* *p*

Hn. *p*

C Tpt. *p*

Tbn. *p*

B. D.

Mar. *fff*

Hp. *fff*

Pno.

Ped.

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla.

Cb. *pp*

8va

B D Eb E

← = →

24 Sudden drop in tension, gradually build it back ♩ = 72

299

Fl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *ff* *pp* *mf* *pp*

Hn. *ff* *pp*

C Tpt. *ff* *pp*

Tbn. *ff* *pp* *mf*

B. D. *fff* solo To Vib.

Mar. *p*

Solo Org. Ch (op) *pp* *cresc.*

Vln. I *ff* *p* s.p. 3

Vln. II *ff* *p* s.p. 3

Vla. *ff* *p* s.p. 3 *pp* *mf*

Vc. *pp* *mf* *pp*

Cb. *mf* *pp*

302

Fl. *pp* *ff*

Ob. *pp* *ff*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. *mp* 3 5

Hn. *mf* *pp*

C Tpt. *ff* *pp*

Tbn. *pp*

Mar. *pp* 5

Solo Org. *f* 5

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *p* *mf* 5 pizz.

Vc. *mp* 5 pizz.

25

304

Fl. *pp*

Ob. *pp* *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. *mf*

C Tpt. *mf*

Tbn. *mf* *p*

Mar. *f* *pp*

Pno. *pp*

Solo Org. *p* *cresc.*

Vln. I *pp* *mp* *pizz.*

Vln. II *pp* *mp* *pizz.*

Vla. *p* *arco*

Vc. *p* *arco*

Cb. *p* *f*

Ch: + 8' Clarinet, 8' Vox Humana, 8' Trumpet, 2' Flageolet

306

Fl. *f* 3 3

Ob. *f* 3 *p*

Cl. 1 *f* 3 3 *p*

Cl. 2 *f* 3

Bsn. *f* 3

Hn. *p* *f*

C Tpt. *p*

Tbn. *f*

Mar. *mp* 5 *f* *mp* 5

Pno. *p* 5 *mf* 5 5

Solo Org. 5 5 5 5

Vln. I 3 5 *arco* *p*

Vln. II 3 3 3 *arco* *p*

Vla. 3 *f* *p*

Vc. *f* *p*

Cb. *p* *f* pizz. 3

308

Fl. *p* *ff* *p*

Ob. *f* *p*

Cl. 1 *f* *p*

Cl. 2 *ff* *f*

Bsn. *ff* *f*

Hn. *p*

C Tpt. *f* *p*

Tbn. *p*

B. D. *p* *f*

Mar. *f* *mp* *f*

Pno. *f*

Solo Org. *f* *mf*

Vln. I *p* *f* *p*

Vln. II *p* *p*

Vla. *p* *p* *solo* *ff*

Vc. *f* *arco* *mf*

Cb. *arco* *mf*

Vibraphone *p* *f*

Ch: + Mixture II, Sw to Ch

311 To Picc. Piccolo

Fl. *f* 3 3 3

Ob. *f* 3 3 3

Cl. 1 *f* 3 3 3 5

Cl. 2 5 5 5

Bsn. 5 5

Hn. *p*

C Tpt. *p*

Tbn. *p*

Vib. *pp*

Mar. *f* 3 3

Pno. *p* 5 5 *mp* 5 5

Solo Org. *cresc.* 5 5 5 5 5 5

Vln. I 3 3 3 3 3 3

Vln. II 3 3 3 3 3 3

Vla. 3 3 3 3 3 3

Vc. *arco* *mf* *ff*

Cb. *ff*

313

Picc. *ff* *mf*

Ob. *ff* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Hn. *ff* *p*

C Tpt. *ff* *p*

Tbn. *ff* *p*

Vib. *f* *ff*

Mar. *ff*

Pno. *mf* *f*

Solo Org.

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *ff* *mf*

Cb. *mf*

315

Picc. *ff* *fff*

Ob. *3*

Cl. 1 *3*

Cl. 2 *ff*

Bsn. *mf* *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Vib. *3*

Mar. *3* *ff*

Pno.

Solo Org. *ff*

Vln. I *mf* *ff*

Vln. II *ff*

Vla. *ff* *mf*

Detailed description: This page of a musical score, numbered 107, covers measures 315 to 318. It features a large ensemble including Piccolo, Oboe, Clarinets 1 and 2, Bassoon, Horn, Trumpets (C and Bb), Trombone, Vibraphone, Maracas, Piano, Solo Organ, Violins I and II, and Viola. The score is written in 3/4 time and includes various dynamics such as *ff*, *fff*, *mf*, and *8va*. The Piccolo part starts with a *ff* dynamic and changes to *fff* in measure 317. The Oboe, Clarinet 1, and Vibraphone parts feature triplet markings. The Solo Organ part is marked *ff* and includes a *8va* section. The Violin I part starts with *mf* and changes to *ff*. The Viola part starts with *ff* and changes to *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

319

Cl. 2 *mf*

Bsn. *mf*

Hn. senza sord. *mf*

C Tpt. senza sord. *mf*

Tbn. senza sord. *mf*

Vib.

Mar.

Hp. *Bb*

Pno.

Solo Org.

Ped.

Vln. II *mf* *ff*

Vla. *ff* *mf*

Vc. *ff*

Piccolo

$\sharp b$

321

This page of a musical score features the Piccolo part at the top, marked with a $\sharp b$ key signature. The score includes parts for Piccolo, Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Maracas (Mar.), Harp (Hp.), Piano (Pno.), Solo Organ (Solo Org.), Pedal (Ped.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Piccolo part has a dynamic of *f*. The Oboe, Clarinet 1, and Bassoon parts have dynamics of *f*, *f*, and *ff* respectively. The Horn, Trumpet, and Trombone parts have dynamics of *ff*, *mf*, and *mf*. The Harp part has a dynamic of *fff*. The Violin I part has dynamics of *mf*, *ff*, and *mf*. The Violin II part has dynamics of *ff* and *mf*. The Viola part has a dynamic of *> mf*. The Violoncello and Contrabass parts have dynamics of *f* and *gliss.*. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

325

Cl. 2
Bsn.
Hn.
C Tpt.
Tbn.
Vib.
Mar.
Hp.
Pno.
Solo Org.
Ped.
Vln. II
Vla.
Vc.
Cb.

mf
mf
mf
mf
mf
ff
ff
ff
ff
mf
ff
ff
ff
mf
ff
ff

Detailed description: This page of a musical score covers measures 325, 326, and 327. The score is for a full orchestra and includes parts for woodwinds (Cl. 2, Bsn., Hn., C Tpt., Tbn., Vib.), percussion (Mar., Hp., Pno., Solo Org., Ped.), and strings (Vln. II, Vla., Vc., Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system covers measures 325 and 326, and the second system covers measure 327. Dynamics range from mezzo-forte (mf) to fortissimo (ff). The woodwinds and strings play sustained notes, while the percussion and vibraphone have more rhythmic patterns. The Solo Organ part features long, flowing lines. The strings provide a harmonic foundation with sustained notes and some rhythmic movement.

327

$\sharp b$

Picc. *ff*
 Ob. *ff*
 Cl. 1 *ff*
 Cl. 2 *ff*
 Bsn. *ff* *mf*
 Hn. *ff* *mf*
 C Tpt. *ff* *mf*
 Tbn. *ff* *mf*
 Vib. *v*
 Mar. *v*
 Hp. *v*
 Pno. *v*
 Solo Org. *v*
 Vln. I *f* *mf* *ff* *mf*
 Vln. II *ff* *mf*
 Vla. *> mf*
 Cb. *p*

29 Drop, and gradually build tension $\text{♩} = 72$

329

Picc. To Fl. Flute

Ob. *p* *ff*

Cl. 1 *p*

Cl. 2 *p* *ff*

Bsn. *p* *ff*

Hn. *ff*

Tbn. *ff*

Vib. *p* *p*

Mar. *p* *f*

Pno. *p*

Solo Org. Sw (cl) *p*

Vla. *ff* solo

Cb. *mf* *gliss.* *gliss.*

Sw: 16' Bassoon, 8' Voix Celeste, 8' Viola, 8' Bourdon, 8' Harm. Flute, 8' Diapason, 8' Oboe
8' Trumpet, 4' Octave, 4' Clarion

331

Fl. *f*

Ob. *f*

Cl. 1

Cl. 2 *p* *mp*

Bsn. *mp*

Hn. *ff*

C Tpt. *f*

Tbn. *ff*

Vib. *f* *p*

Mar. *p*

Hp. *p*

Pno.

Solo Org.

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *mf* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *gliss.*

sul C *gliss.* *gliss.* *gliss.*

sul G *f* *gliss.*

337 Piccolo

Fl. *f* *ff*

Ob. *f*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *ff*

Hn. *f*

C Tpt. *ff*

Vib. *mf*

Mar. *f*

Hp. *mf*

Pno. *mf*

Solo Org. *mf*

Vln. I *ff* *gliss.*

Vln. II *gliss.*

Vla. *ff*

Sw: + 2' Piccolo, 2 2/3 Nasard, Mixture III

Detailed description: This page of a musical score covers measures 337 to 340. The score is for a full orchestra and solo organ. At measure 337, the tempo changes from 3/4 to 2/2. The Piccolo part begins with a melodic line marked *f*. The Oboe, Clarinets, Bassoon, and Trumpet parts have *ff* dynamics. The Solo Organ part features a complex texture with *mf* dynamics. The Violin I part has *ff* dynamics and includes glissando markings. The Viola part has *ff* dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings.

30

341

Picc. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. *f*

Hn. *ff*

C Tpt. *f*

Tbn. *ff*

Vib. *p*

Mar. *f*

Hp. C, B, F *8va*

Pno. *mp*

Solo Org. Ch: 16' Bourdon, 8' Salicional, 8' Gemshorn, 8' Unda Maris, 8' Lieb. Gedeckt, 8' Trumpet, 8' Clarinet, 8' Vox Humana *mp*

Ped.

Vln. I *8va*

Vc. *pizz.* *mp*

Cb. *sul E* *f* *gliss.*

343

Picc. *ff* *f*

Ob. *f* *f*

Cl. 1 *f* *ff*

Cl. 2 *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff* *f*

Tbn.

Vib. *f*³ *p*

Mar. *p* *f*³

Hp. *p*

Pno.

Solo Org. (open)

Vln. II *pizz.* *p*

Vla. *pizz.* *mp*

Vc. *arco sul C*

Cb. *sul A* *f* *gliss.* *mf* *gliss.*

347

Picc.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Mar.

Hp.

Pno.

Solo Org.

Vln. I

Vln. II

Vla.

Vc.

ff

f

ff

f

ff

ff

mp

f

ff

gliss.

arco sul D

arco sul G

Ch: +4' Recorder, 4' Fugara, 2' Flageolet, Mixture III

C#, F#

351

Picc. *ff*

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Vib. *ff*

Mar. *ff*

Hp. *ff*

Pno. *ff*

Solo Org. *ff*

Gr: 8' Gamba, 8' Harm. Flute, 8' Chim. Flute, 8' Trumpet, 8' Principal, Ch to Gr

Vln. I *gliss.*

Vln. II

353

Picc. *ff*

Ob.

Cl. 1

Cl. 2

Hn.

C Tpt. *ff*

Vib.

Mar.

Hp.

Pno.

Solo Org.

Vln. I

Vln. II

ff

Gr: + 4' Spire Flute, 4' Clarion, 4' Octave, 2 2/3 Twelfth, 2' Fifteenth, 1 3/5 Seventeenth, Mixture IV

Detailed description of the musical score: The score is for measures 353 and 354. It is in 3/4 time. The Piccolo part (measures 353-354) starts with a rest, followed by a series of eighth notes with accents and slurs, and a final measure with a fortissimo (ff) dynamic. The Oboe, Clarinets 1 and 2, Horns, and Trumpets parts follow a similar pattern of eighth notes with accents and slurs. The Vibraphone part has a rest in measure 353 and a single note in measure 354. The Maracas part has a rest in measure 353 and a series of eighth notes in measure 354. The Harp part has a rest in measure 353 and a single note in measure 354. The Piano part has a rest in measure 353 and a series of eighth notes in measure 354. The Solo Organ part has a rest in measure 353 and a series of eighth notes in measure 354. The Violin I and II parts have a rest in measure 353 and a series of eighth notes in measure 354. The score includes various musical notations such as accents, slurs, and dynamics.

31

355

Picc.

Hp

Pno

Solo Org.

Vln. I

Vln. II

359

Picc.

Hp

Pno

Solo Org.

Vln. I

Vln. II

367

Picc. *ff*

Ob. *ff*

Cl. 1

Cl. 2

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Vib.

Mar.

Hp. *fff*

Pno.

Solo Org.

Vln. I *ff* *f*

Vln. II *ff* *mf*

Vla. *mf*

33

369

This page of a musical score, numbered 131, contains measures 369 through 372. The score is for a large ensemble including Piccolo (Picc.), Oboe (Ob.), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bassoon (Bsn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (Tbn.), Vibraphone (Vib.), Maracas (Mar.), Harp (Hp.), Piano (Pno.), Solo Organ (Solo Org.), Pedal (Ped.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time. The Solo Organ part is the primary melodic focus, playing a sequence of chords: a triad of G#3, B3, and D#4 in the first measure; a triad of B3, D#4, and F#5 in the second; a triad of D#4, F#5, and A5 in the third; and a triad of F#5, A5, and C#6 in the fourth. The Piano part provides a rhythmic accompaniment with chords in the left hand and single notes in the right hand. The Harp and Pedal parts play sustained chords. The Viola and Violoncello parts play sustained chords. The Contrabass part plays sustained chords. The Maracas part plays a rhythmic pattern. The Vibraphone part plays a melodic line. The Trombone part plays a melodic line. The Horns, Clarinets, Oboe, and Piccolo parts are mostly silent. The dynamic markings are *ff* (fortissimo) for the Solo Organ, Piano, Harp, and Contrabass, and *mf* (mezzo-forte) for the Viola and Violoncello.

To Fl.

← ♩ = ♩ →

373

Picc. *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *p*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Vib.

Mar.

Hp.

Pno.

Solo Org.

Vln. I *ff* *f*

Vln. II *ff* *f* *mf*

Vla. *mf*

Detailed description of the musical score: The score is for measures 373, 374, and 375. The key signature has one sharp (F#) and the time signature is 3/4. The Piccolo part starts with a fortissimo (ff) dynamic and a long note with a breath mark. The Oboe part also starts with ff and has a long note with a breath mark. Clarinet 1 and 2 have long notes with breath marks and dynamics of ff. The Bassoon part has a long note with a breath mark and a piano (p) dynamic. The Horn part has a long note with a breath mark and a mezzo-forte (mf) dynamic. The Trumpet and Trombone parts have long notes with breath marks and mf dynamics. The Vibraphone part has a series of notes with dynamics of mf and accents. The Maracas part has a series of notes with dynamics of mf and accents. The Harp part has a series of notes with dynamics of mf and accents. The Piano part has a series of notes with dynamics of mf and accents. The Solo Organ part has a series of notes with dynamics of mf and accents. The Violin I part has a series of notes with dynamics of ff and f. The Violin II part has a series of notes with dynamics of ff, f, and mf. The Viola part has a series of notes with a dynamic of mf.

34 Same tempo, relax tension ♩ = 72

Flute

375

Picc. *f* *tr*

Ob. *p*

Cl. 1 *pp sem.* 5 3 3 7 5

Cl. 2 *pp sem.* 3 3 7 5 5 *p*

Bsn. *p* 3

Hn. *p* *f* *p*

C Tpt. *p* 3

Tbn. *p* *f* *p*

Vib. *f*

Mar. *p*

Hp. Ab, G *p* *f*

Pno. *p sem.* 3 *pizz.*

Vln. I *pizz.* *p* *arco* *pizz.* *arco, ric.* *ff*

Vln. II *pizz.* *p* *arco s.p.* *f* *pizz.* *p* *arco s.p.* *f*

Vla. *p* 3 *ric.* *ff* *p* 3 *pizz.* *arco*

Vc. *s.t.* 3 3 5 *pp sem.* *s.p.* *p* *f* *ord.* *p*

Cb. *mp*

378

Fl. *p* *f* *p*

Ob. *f* *p*

Cl. 1 3 3 7 5

Cl. 2 3 3 7 5 5 3 3

Bsn. *f* *p* *f*

Hn. *f*

C Tpt. *f* *p* *f*

Tbn. *f*

Vib. *p* *f* *p* *f* *p*

Mar. *p* *f* *p*

Hp. C# *p*

Pno. *p* *p* *p* *p* *p*

Vln. I *pizz.* *p* *arco, ric.* *ff* *arco* *p* *pizz.*

Vln. II *ric.* *ff* *pizz.* *p* *arco*

Vla. *ric.* *ff* *ric.* *ff* *p* *3*

Vc. *f* *s.t.* *p* *f*

Cb.

381

Fl. *f* *p*³

Ob. *f* *p*

Cl. 1 3 3 5 3

Cl. 2 5 5 3 3

Bsn. *f* *p* *f* *p*

Vib. *f* *p*

Mar. *p*

Hp. *f* *p*³ *f* *p*³

Pno. + 3 + + +

Vln. I arco, ric. *ff* *ff* *p* arco, ric. *ff*

Vln. II pizz. *ff* arco *f* *p* pizz. *ff*

Vla. pizz. arco *f* arco *f*

Vc. ord. *p* *f* m.s.p. *p*

Cb.

This page contains the musical score for measures 384, 385, and 386. The instruments and their parts are as follows:

- Fl.**: Measure 384 has a trill on a quarter note, followed by a triplet of eighth notes. Measure 385 has a quarter note with a trill. Measure 386 has a quarter note with a trill.
- Ob.**: Measure 384 has a quarter note with a trill. Measure 385 has a quarter note with a trill. Measure 386 has a quarter note with a trill.
- Cl. 1**: Measures 384-386 feature a continuous eighth-note triplet pattern.
- Cl. 2**: Measures 384-386 feature a continuous eighth-note triplet pattern.
- Bsn.**: Measure 384 has a quarter note with a trill. Measure 385 has a quarter note with a trill. Measure 386 has a triplet of eighth notes.
- Vib.**: Measure 384 has a quarter note with a trill. Measure 385 and 386 are silent.
- Mar.**: Measure 384 has a quarter note with a trill. Measure 385 and 386 are silent.
- Hp.**: Measure 384 has a quarter note with a trill. Measure 385 and 386 are silent.
- Pno.**: Measures 384-386 feature a bass line with a triplet of eighth notes in measure 384 and quarter notes in measures 385 and 386.
- Vln. I**: Measure 384 has a pizzicato quarter note. Measure 385 has an arco, riccato eighth-note pattern. Measure 386 has a pizzicato quarter note.
- Vln. II**: Measure 384 has a pizzicato quarter note. Measure 385 has an arco, riccato eighth-note pattern. Measure 386 has a pizzicato quarter note.
- Vla.**: Measure 384 has a triplet of eighth notes. Measure 385 has a pizzicato quarter note. Measure 386 has an arco quarter note.
- Vc.**: Measure 384 is silent. Measure 385 has an ord. (ordine) chord. Measure 386 has a fortissimo (ff) quarter note.
- Cb.**: Silent throughout.

387

Fl. *mf* *p*

Ob. *mf* *p*

Cl. 1

Cl. 2

Bsn. *f* *p* 3

Pno. 3

Vln. I *arco, s.p.* *f* *pizz.* *p* *arco*

Vln. II *p* *arco*

Vla. *s.p.* *f* *p* 3 *ric.* *f* *p* 3

Vc. *s.t.* *p* *s.t.* *p* *f*

Cb.

Measures 387-389. Flute and Oboe have trills. Clarinets and Bassoon play rhythmic patterns. Violins and Viola play various articulations. Double Bass has a sustained note.

390

rit. $\leftarrow \circ = \text{half note} \rightarrow$

Cl. 1

Cl. 2

Vln. I *arco ric.* *f* *pizz.* *p* *arco* *f* *pizz.* *p*

Vln. II *ric.* *f* *pizz.* *p* *pizz.* *p* *pizz.* *p*

Vla. *arco* *f* *p* 3

Vc. *s.t.* *pp*

Cb.

Measures 390-392. Clarinets play rhythmic patterns. Violins and Viola play various articulations. Double Bass has a sustained note. A double bar line is present at the start of measure 390.

PART 3

35 Very slow, no sense of pulse ♩ = 36

393 Alto Flute

A. Fl.

Cl. 1

Cl. 2

Org. SOLO

Ped. 32' Contra Bourdon, 16' Subbass, 16' Principal

Vln. I

Vla.

P: 16' Trombone
32' Contra Trombone

ff

+ 8' Flute

p *legatissimo*

arco

pp

3

s.p.

3

pizz.

pp

pp

396 (trem.)

A. Fl.

Cl. 1

Cl. 2

Bsn.

Pno.

Org.

Ped. + 16' Bourdon, 8' Gedeckt

Vln. I

Vla.

pp

mf

pp

p

p

pp

f

pp

Sw. (cl): 4' Octave

3

p

16' Trombone

3

f

16' Trombone
16' Posaune

ff

3

pizz.

8^{va}

arco

pp

3

div. arco s.p.

3

mf

pizz.

pp

399

A. Fl. *pp*

Bsn.

Org.

Ped. *pp*

Vln. I *p* arco *ppp* pizz.

Vla. *pp*



402 **36**

A. Fl. *mp* *p* *mp*

Cl. 1 *pp*

Cl. 2 *pp*

Pno. *pp* *f*

Ped. *p* 32' Cont. Bourd., 16' Sub Bass + 16' Principal

Vln. I *pp* *p* arco *s.p.*

Vln. II *pp* *f* pizz.

Vla. *pp* *mf* *f* arco *s.p.*

37 Suddenly faster, moving forward ♩ = 72

405

A. Fl. *mp*

Cl. 1 *mp* *f*

Cl. 2 *mp*

Hn. con sord.

C Tpt. con sord.

Tbn. con sord.

Pno. *pp* *f* *p*

Org. P: 8' Trumpet 16' Posaune *f* Sw (cl): 8' Oboe, 8' Trumpet, 8' Diapason 4' Octave, 4' Clarion, Mixt. III *mf* Gr: 8' Principal, 8' Spire Flute solo *f*

Ped. *mf*

Vln. I *pizz.* *8va* *p*

Vln. II arco *p* *3* *8va* *p* *3* *pizz.* *mf*

Vla. *s.p.* *3* *mp* *m.s.p.* *3* *f*

Vc. *5* *pizz.* *p* *5* *f*

409

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Org.

Ped.

Vln. II

Vla.

Vc.

mf

p

f

mf

p

f

mf

p

f

ff

mp

f

m.s.p.

ff

P: 32' Cont. Tromb.

- 16' Trombone + 8' Octave

arco

pizz.

div. ord.

pizz. unis.

arco s.p.

arco

38 Suddenly slower, but stil moving ♩ = 36

414

A. Fl. *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Org. (Sw. open) *f*

Ped. + 16' Trombone *f* - 16' Trombone heavy

Vln. I *mf*

Vln. II arco *p³* pizz. *pp*

Vla. pizz. *f* *p*

Vc. pizz. *f* *p* *ff*

Cb. con sord. *p*

P: 32' Cont. Tromb. 16' Tromb. *f*



39

417

A. Fl. *pp*

Cl. 2 *pp*

Vla. *pp*

Cb. div. *mp*

420 **40**

A. Fl. *pp* *ppp*

Ob.

Cl. 1 *ppp* *pp* *ppp* solo

Cl. 2 *pp* *ppp*

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Mar.

Pno. *pp* *f*

Org. Ch (cl): 8' Clarinet *ppp* Gr: 8' Harmonic Flute *ppp*

Ped.

Vln. I *p* arco *pizz.*

Vln. II *pp* arco *pp*

Vla. *pp* *pizz.* *p*

Vc. *pp* arco con sord. *p* *pp* div.

Cb. *pp*

41 Flowing (do not rush) ♩ = 72

424 ← ♩ = ♩ → To Picc.

A. Fl. *ff*

Cl. 1 *ff* *pp*

Cl. 2 *ff* *pp* *p*

Bsn. *p*

Hn. *pp* *f*

C Tpt. *pp* *f*

Tbn. *pp* *f*

Vib. *pp*

Mar. *pp*

Hp. D, Cb, Bb, Eb, F, G, A *pp*

Pno. dampen hard *pp*

Org. *ff* *pp*

Vla. arco con sord. *p* div.

Vc. *ff* *pp sub.*

Cb. *ff* *pp sub.*

Gr: 16' Principal, 8' Principal, 8' Gamba, 8' Harm. Flute, 8' Chimney Flute, 4' Octave, 4' Spire Flute

427

Ob. *mp*

Cl. 1 *p* *mp*

Cl. 2 *mp*

Bsn. *mf* *mp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Vib. *p* *mp*

Mar. *p* *mp*

Hp. *mp*

Pno. *mp*

Org. *mp*

Vln. II *p* arco con sord. div.

Vla. *mf*

Vc. *mf*

Cb.

poco accel.

429 Piccolo *p* *f*

Ob. *f*

Cl. 1

Cl. 2

Bsn. *mf*

Hn. *f* *pp*

C Tpt. *f* *pp*

Tbn. *f* *pp*

Vib. *mf*

Mar. *mf*

Hp. *mf* C, B

Pno. *mf*

Org. *mf*

Vln. I arco con sord. div. *p*

Vln. II *mf*

Vla. *p*

Vc.

To A. Fl.

431

The score consists of the following parts and their characteristics:

- Picc.**: Piccolo, measures 431-433.
- Ob.**: Oboe, starting at measure 431 with a *p* dynamic.
- Cl. 1** and **Cl. 2**: Clarinets 1 and 2, playing a rhythmic pattern with accents.
- Bsn.**: Bassoon, playing a complex rhythmic pattern with five-fingered runs.
- Hn.**: Horns, playing a rhythmic pattern with dynamics *f* and *pp*.
- C Tpt.**: Trumpets, playing a rhythmic pattern with dynamics *f* and *pp*.
- Tbn.**: Trombones, playing a rhythmic pattern with dynamics *f* and *pp*.
- Vib.**: Vibraphone, playing a melodic line.
- Mar.**: Maracas, playing a rhythmic pattern.
- Hp.**: Harp, playing a melodic line.
- Pno.**: Piano, playing a rhythmic pattern with five-fingered runs.
- Org.**: Organ, playing a melodic line.
- Vln. I**, **Vln. II**, and **Vla.**: Violins I and II, and Viola, playing sustained notes with a *ff* dynamic.

42 Initial tempo, absolutely no sense of pulse ♩ = 36

433 Tam-tam

All reeds available, coupled

Org. *ff*

Ped. *ff*

Cb. retune lowest string to A

bow the rim with Double Bass bow

pp sem.

1 player

p



43

438 Alto Flute

A. Fl. *pp*

Ob. *pp*

T.-t.

Pno. *pp*

Org. Ch (c): 8' Vox Humana, 4' Recorder, 2 Flageolet

Org. - Vox Humana

Org. Ch: 8' Gemshorn *mp*

Vln. I arco *pp*

Vln. II pizz. *pp*

Vla. s.p. *f*

Cb.

443 **44**

A. Fl. *pp* *p* *mp*

Cl. 1 *f*

Cl. 2 *pp*

T.-t.

Mar. *pp*

Pno. *pp*¹

Org. *p*

Vln. I *pp* *pizz.* *arco* *mp* *div.*

Vln. II *arco s.p.* *p* *pp*

Vla. *ff*

Gr: 2' Fifteenth
1 3/5' Seventeenth
Ch to Gr
(Ch: 2' Rec., 2' Flag.)

449

A. Fl. *ppp*

Cl. 1 *ppp*

Mar. *ppp*

Org. - Ch: 4' Recorder *ppp*

Vln. I *pizz.* *pp* *arco* *p* *pizz.* *ppp*

Vln. II *mp* *p* *ppp*

Vla. *arco* *p*

453

A. Fl. *p*

Mar. *pppp*

Org. - 1 3/5' Seven. *pppp*

Vln. I *solo arco* *ppp*

To Fl. G.P. G.P.

G.P. G.P.

G.P. G.P.

G.P. G.P.

462

Fl. *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *gliss.* *ff*

T.-t. *ff*

Mar. *ff*

Hp. *ff*

Pno. *ff* Ped.

Org.

Ped. *ff*

Vln. I *f* *ff*

Vln. II *f* *ff* arco

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

Cb. *f* *ff* *f*

469

Fl. *mp* 3 7 5

Ob. *p* 3 7 *mp* 5 5 3 3 5

Cl. 1 *p* 7 3 3 *mp* 5 3 3 5

Cl. 2 *p* 3

Bsn.

Hn. *pp* 5 *ff* *pp*

C Tpt. *pp* 5 *ff* *pp*

Tbn. *pp* 5 *ff* *pp*

T.-t.

Mar. 7 3 3

Hp. *mf*

Pno. 3 (8) *p* 3 3 3 3

Org. 5

Ped. *p* 5 *f* *p* 5 *f*

Vln. I *pp* 3 *ff*

Vln. II *pp* 5 *ff*

Vla. *p* 3 3

48

478

Picc. *ff*

Ob. *ff* *f*

Cl. 1 *ff* *f*

Cl. 2 *f*

Bsn. *f*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

T-t. *ff*

Mar. *ff*

Hp. *ff*

Pno. *ff*

Org.

Ped.

Vln. I *p* *f* *p* *p* *f* *p*

Vln. II *ff* *p* *f* *p* *p*

Vla. *ff*

Cb. *ff*

Vibraphone *ff*

49

484

Picc. *ff* 5 3 3 7

Ob. *ff* 3 3 7 5

Cl. 1 *ff* 7 3 5

Cl. 2 *ff* 3 7 7

Bsn. *ff* 3 3 3

Hn. *ff* 5 3 3

Vib.

Mar.

Hp. Gb G

Pno.

Org. + Ch to Gr

Ped.

Vln. I *p* *ff* *p* *ff* *p* *ff*

Vln. II *p* *ff* *p* *ff* *p* *ff*

Vla. *p* *ff* *p* *ff* *p* *ff*

Vc. *p* *ff* *p* *ff* *p* *ff*

Cb. *ff* *p* *ff* *p* *ff*

8va

gliss.

div.

488

Picc.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Vib.

Mar.

Hp.

Pno.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

p *ff* *p* *ff* *p* *ff* *p*

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

ff *p* *ff* *ff* *p* *ff* *p* *ff*

ff *p* *ff* *p* *ff* *p* *ff* *ff*

ff *p* *ff*

f

492

Picc. *f*

Ob.

Cl. 1 *f*

Cl. 2 *f*

Bsn. 5

Hn. *f*

C Tpt. *f*

Tbn. *p*

Vib.

Mar. *fff*

Hp. *fff*

Pno.

Ped.

Vln. I *ff* *p* *ff* *p* *ff* *p*

Vln. II *ff* *p* *ff* *p* *ff* *p*

Vla. *p* *ff* *p* *ff* *p* *ff*

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

8va *8va*

50

495

Picc. *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *fff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Vib. To B. D. Bass Drum on the side, with two beaters *fff*

Mar. To Tom-t. Tom-tom with two beaters *fff*

Hp. *fff* C#, F#

Pno. *fff*

Org. Same reg. as [32] + Gr: 8' Hor. Trumpet, 16' Pos., Pricipal *fff*

Vln. I *ff* Fast bowings, do not coordinate!

Vln. II *ff*

Vla. *ff*

510

Picc. *ff* *trp v*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Vib. *ff*

Mar. *ff*

Hp. *f* *ff*

Pno. *f* *ff*

Org. *f* *ff*


Ped. *f* *ff*

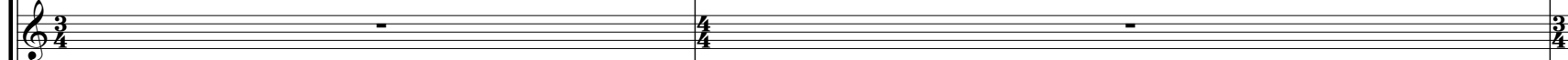
Vln. I *f* *ff* *8va*

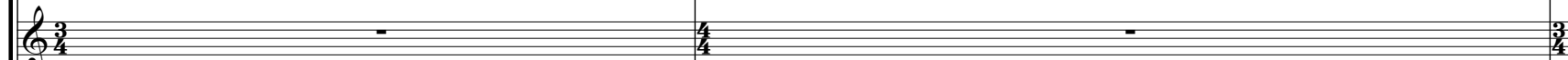
Vln. II *f* *ff*

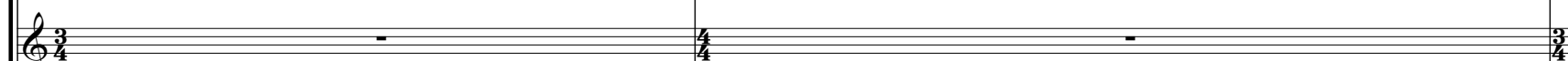
Vla. *f* *ff*


512 **52**


Picc. 


Ob. 


Cl. 1 

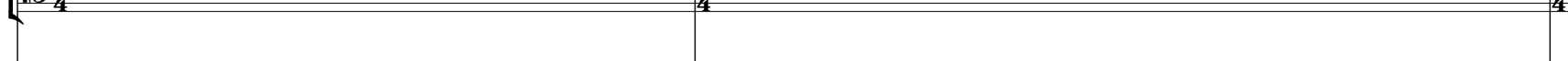
Cl. 2 


Bsn. 

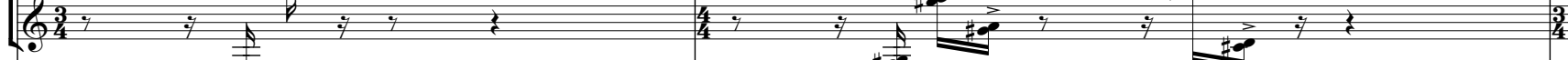
Hn. 

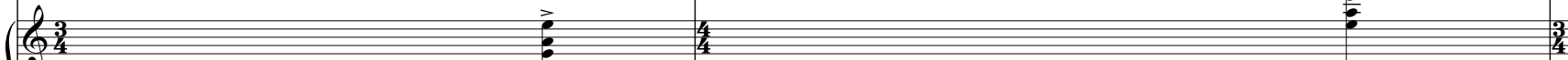
C Tpt. 

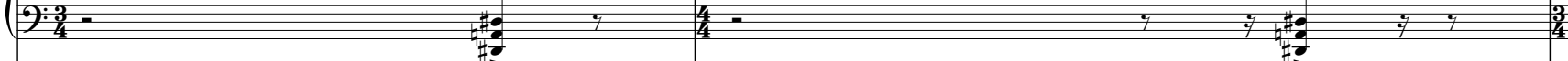
Tbn. 

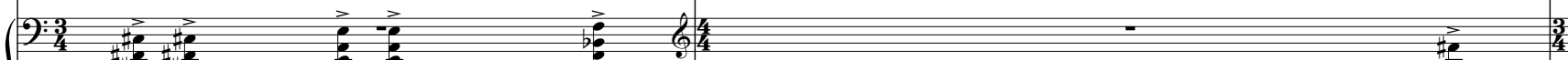
Vib. 


Mar. 

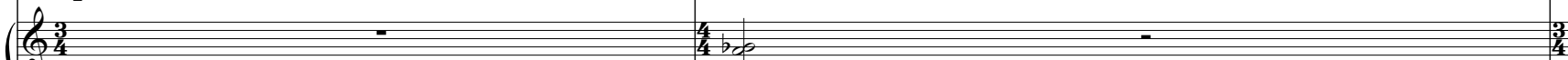
Hp. 


Pno. 

Org. 

Ped. 

Vla. 

Vc. 

Cb. 

p *D#* *mf* *ff* *f* *mf* *p* *p*

514

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Mar.

Hp.

Pno.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ff

f

p

G#

8va

Detailed description: This page of a musical score covers measures 514, 515, and 516. The score is for a full orchestra and includes parts for woodwinds (Cl. 1, Cl. 2, Bsn., Hn., C Tpt., Tbn., Vib., Mar.), brass (Hp., Pno., Org., Ped.), strings (Vln. I, Vln. II, Vla., Vc., Cb.), and keyboard instruments. The music is in 3/4 time and features a variety of dynamics and articulations. Key features include:

- Cl. 1: Starts with a rest in measure 514, then plays a half note G4 in measure 515, and a half note F4 in measure 516, all marked *f*.
- Cl. 2: Plays a half note G4 in measure 514, marked *mf*, and continues with a half note G4 in measure 515, also marked *mf*.
- Bsn.: Plays a half note G4 in measure 514, marked *mf*, and continues with a half note G4 in measure 515, marked *ff*.
- Hn.: Plays a half note G4 in measure 514, marked *mf*, and continues with a half note G4 in measure 515, marked *ff*.
- C Tpt.: Plays a half note G4 in measure 514, marked *mf*, and continues with a half note G4 in measure 515, marked *ff*.
- Tbn.: Plays a half note G4 in measure 514, marked *mf*, and continues with a half note G4 in measure 515, marked *ff*.
- Vib.: Plays a half note G4 in measure 514, marked *mf*, and continues with a half note G4 in measure 515, marked *f*.
- Mar.: Plays a half note G4 in measure 514, marked *mf*, and continues with a half note G4 in measure 515, marked *f*.
- Hp.: Plays a half note G4 in measure 514, marked *f*, and continues with a half note G4 in measure 515, marked *f*.
- Pno.: Plays a half note G4 in measure 514, marked *f*, and continues with a half note G4 in measure 515, marked *f*.
- Org.: Plays a half note G4 in measure 514, marked *p*, and continues with a half note G4 in measure 515, marked *p*.
- Ped.: Plays a half note G4 in measure 514, marked *p*, and continues with a half note G4 in measure 515, marked *p*.
- Vln. I: Starts with a rest in measure 514, then plays a half note G4 in measure 515, marked *f*, and continues with a half note G4 in measure 516, marked *f*.
- Vln. II: Starts with a rest in measure 514, then plays a half note G4 in measure 515, marked *mf*, and continues with a half note G4 in measure 516, marked *mf*.
- Vla.: Plays a half note G4 in measure 514, marked *mf*, and continues with a half note G4 in measure 515, marked *ff*.
- Vc.: Plays a half note G4 in measure 514, marked *ff*, and continues with a half note G4 in measure 515, marked *ff*.
- Cb.: Plays a half note G4 in measure 514, marked *ff*, and continues with a half note G4 in measure 515, marked *ff*.

516

Picc. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2

Bsn. *f*

Hn.

C Tpt. *f*

Tbn. *f*

Vib. To T.-t. Tam-tam *p*

Mar. *ff*

Hp. *ff* C#

Pno. *ff*

Org. *fff*

Ped.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

53 Gradually relax (♩ = 144)

518

Picc. *fff* *ff*

Ob. *fff* *ff*

Cl. 1 *fff* *ff*

Cl. 2 *fff* *ff*

Bsn. *fff*

Hn. *fff* *p*

C Tpt. *fff*

Tbn. *fff*

T.-t. *ff* *p* *ff* *p*

Mar. *ff*

Pno. *ff*

Org. *ff*
Same as [30] but subtract reg. instead of adding

Vln. I *fff*

Vln. II *fff*

Vla. *div.*

Vc. *div.* *fff*

521

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

T.-t.

Hp.

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ff

p

ff

ff

pp

ff

ff

mf

fff

fff

ff

ff

ff

div.

arco div.

pizz. unis.

pizz. unis.

div.

523

Picc.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

T.-t.

Mar.

Hp.

Pno.

Org.

Vla.

Vc.

Cb.

525

Picc. *ff*

Ob. *f* *p*

Cl. 1 *p* *ff*

Cl. 2 *ff*

Bsn. *p* *ff* *p*

Hn. *p* *ff*

C Tpt. *p*

Tbn. *f* *p*

Vibraphone ord. *ff*

Mar. *ff*

Hp.

Pno.

Org. 5

Vln. I sim.

Vln. II arco div. *ff*

Vla. *ff*

To Fl.

527

The musical score is divided into two measures, 527 and 528. The Piccolo part is silent in both. The Oboe part in measure 528 features a triplet of eighth notes (F#4, G4, A4) followed by a quarter note (B4), then another triplet (B4, C5, D5) and a quarter note (E5), all marked *p*. Clarinet 1 plays a melodic line in measure 527, starting with a triplet of eighth notes (B3, C4, D4) marked *p*, followed by a *ff* section with eighth notes and a final *p* section. Bassoon plays a triplet of eighth notes (B2, C3, D3) marked *f* in measure 527, then a quarter note (D3) marked *p* in measure 528. Horn plays a quarter note (B2) marked *p* in measure 527. Trumpet plays a sixteenth-note figure marked *f* in measure 527, then a quarter note (B2) marked *p* in measure 528. Trombone plays a triplet of eighth notes (B2, C3, D3) marked *p* in measure 527, then a triplet of eighth notes (B2, C3, D3) marked *f* in measure 528. Harp plays a continuous sixteenth-note figure. Organ plays chords with a five-fingered fingering in both measures. Violin I plays a sustained chord marked *ff* in measure 527. Viola and Cello play sustained chords marked *sim.* in measure 527 and *f* in measure 528.

529 Flute

Fl. *mf* *f*

Ob. *ff* *p*

Cl. 1 *p* *f*

Cl. 2 *p*

Hn. senza sord. *ff*

C Tpt. senza sord. *ff*

Tbn. *p*

Hp.

Org.

Vln. I pizz. unis. *ff*

Vln. II pizz. unis. *ff* arco div.

Vla. sim. *f*

Vc. *f*

531

Fl. *p*

Ob.

Cl. 1 *p*

Cl. 2 *ff*

Bsn. *p* *mf* *f* *ff* *f* *p*

Hn. *p* *mp* *mf* *f*

C Tpt. *p*

Vib.

Mar. *f*

Hp.

Pno. *p sem.*

Org. 5

Vln. I arco div. *f*

Vln. II *f*

Vla. pizz. unis. *ff*

Cb.

Detailed description: This page of a musical score covers measures 531 and 532. The score is for a large ensemble including woodwinds, brass, strings, and keyboard instruments. Measure 531 features complex rhythmic patterns with triplets and sixteenth notes in the woodwinds and bassoon. The strings play sustained notes, with the violins marked 'arco div.' and the viola playing 'pizz. unis.'. Measure 532 continues the woodwind and bassoon parts with dynamic changes, while the strings maintain their sustained texture. The piano part includes a triplet in the right hand and a triplet in the left hand. The organ part consists of five-note chords. The overall dynamic range is wide, from piano (p) to fortissimo (ff).

533

Fl. *p* *mf* *f* *ff* *f* *mf*

Ob. *f*

Cl. 1 *f*

Cl. 2 *p* *f*

Bsn. *f*

Hn. *mf* *p* *mp* *mf*

C Tpt. *f* *p*

Tbn. *p* *mp* *mf* *f*

Hp.

Pno. 3

Org. 5

Vla. arco div.

Vc. *f*

Cb. *f*

54 Relax even more $\text{♩} = 72$

535

Fl. *p* *p* *mf* *f* *mf*

Ob. solo

Cl. 1 *ff*

Cl. 2 *ff*

Bsn.

Hn. *f* *mf* *mp* *p*

C Tpt. *p* *f*

Tbn. *mf* *p*

Hp.

Pno. 3

Org. 5

Vln. II *sim.* *f*

Vla. *f*

Cb.

Detailed description: This page of a musical score covers measures 535 and 54. The tempo is marked as $\text{♩} = 72$. The score is for a full orchestra. Measure 535 begins with a key signature of one sharp (F#) and a time signature of 2/2. The Flute (Fl.) part starts with a piano (*p*) dynamic and features a triplet of eighth notes. The Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2) parts also feature triplets, with Cl. 2 playing fortissimo (*ff*). The Bassoon (Bsn.) part has a long note. The Horn (Hn.) part starts with a forte (*f*) dynamic. The Trumpet (C Tpt.) and Trombone (Tbn.) parts have piano (*p*) dynamics. The Harp (Hp.) part has a complex rhythmic pattern. The Piano (Pno.) part has a triplet in the right hand. The Organ (Org.) part has a triplet in the right hand. The Violin II (Vln. II) part has a *sim.* (sustained) marking and a forte (*f*) dynamic. The Viola (Vla.) part has a forte (*f*) dynamic. The Cello (Cb.) part has a long note. Measure 54 begins with a key signature change to two sharps (F# and C#) and a time signature change to 3/4. The Flute (Fl.) part continues with triplets, with dynamics of *mf*, *f*, and *mf*. The Clarinet 1 (Cl. 1) part continues with triplets and a fortissimo (*ff*) dynamic. The Horn (Hn.) part has dynamics of *mf*, *mp*, and *p*. The Trumpet (C Tpt.) part has a forte (*f*) dynamic. The Trombone (Tbn.) part has a piano (*p*) dynamic. The Harp (Hp.) part continues with a complex rhythmic pattern. The Piano (Pno.) part has a triplet in the right hand. The Organ (Org.) part has a triplet in the right hand. The Violin II (Vln. II) part has a forte (*f*) dynamic. The Viola (Vla.) part has a long note. The Cello (Cb.) part has a long note.

537

Fl. *p* *pp* solo

Ob. *ff*

Cl. 1 *f*

Cl. 2 solo

Bsn. *f*

Hn.

C Tpt. *p*

Vib. *p*

Mar. *p*

Hp.

Pno. *pp sem.*

Org. *f*

Vln. I *mf* *sim.*

Vla.

Cb. *mf*

539

Fl. *ff*

Ob.

Cl. 1 *solo*

Cl. 2 *ff*

Hn. *senza sord. solo*

C Tpt. *p non cresc.*

Tbn. *ff*

Vib.

Mar.

Hp.

Pno.

Org.

Vln. II

Vla. *mf*

Vc. *mf*

Detailed description: This page of a musical score covers measures 539 and 540. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Maracas (Mar.), Harp (Hp.), Piano (Pno.), Organ (Org.), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 539 features several triplets and a dynamic marking of *p non cresc.* for the Trumpets. Measure 540 is characterized by a *ff* dynamic and includes a *solo* instruction for the Clarinet 1. The Viola and Violoncello parts in measure 540 are marked *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

544 solo

Fl. *ff*

Ob. *p* 3 3

Cl. 1 *p* 3

Cl. 2 *ff* *p* 3

Bsn. *p* 3 3

Hn. solo *f*

C Tpt. con sord. (harmon) to the end solo 3

Tbn. *f* con sord. solo

Vib. *pp* 3

Mar. *pp*

Pno.

Org. *p* *pp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

548

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

f

mf

3

con sord. to the end

562

Fl. *mf*

Ob. *mf*

Cl. 1 solo *f* 3

Cl. 2 *mf*

Bsn. *mf*

Hn. senza sord. 3

C Tpt. *f*

Tbn. *mf*

Vib. *mf*

Tub. B. *mf* *mp* To T.-t.

Hp. *mf*

Org. 3 + 8' Unda Maris 3

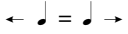
Vln. I *mf* pizz. *p*

Vln. II *f* arco *f* *mf*

Vla. *f*

Vc. *f* tutti pizz. *p*

Cb. *mf*



569

Fl. *mf*

Ob.

Cl. 1 *f*

Cl. 2 *mf*

Bsn. *ff* *pp*

Hn. (con sord.) *p*

C Tpt. solo *mf*

Tbn. con sord. *p*

Vib. *mf*

Hp. *mf*

Org. - Vox Humana *pp*

Vln. I *pp non cresc.*

Vln. II *mf* *tr*

Vla. *mf* *tr*

Vc. *f* *pp non cresc.* ord. s.p. ord.

Cb. *ff*

582

Fl. *pp non cresc.*

Ob.

Cl. 1

Cl. 2 *pp non cresc.*

Vib. *p* *p* *pp*

Hp. *p* *mf* *mf* *pp*

Pno. *3* *3* *3* *3* *3*

Vln. I *pp non cresc.* *ff* *ppp*

Vln. II



589

Vib. *To Glock.* *Glockenspiel solo* *pp*

Hp. *8va* *solo* *8va*

Vln. I *ppp*



596

Tutti *G.P.* *G.P.* *G.P.* *G.P.* *G.P.*